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Next take one of the oval glasses, or if you do not have them, flat glasses will do. Spread the paste (No. 1) evenly over the face of the picture and paste it to the concave side of the glass. With your finger or a soft handkerchief, press out all the wrinkles and all the superfluous paste and air-bubbles. Begin at the centre and smooth toward the edges. Be sure all the air-bubbles are pressed out from between the picture and the glass, for unless they are you will not be able to make it transparent. Looking directly at the picture, you may not be able to detect them; but hold it horizontally on a line with your eye and you will see them more readily. Now set the work away and allow it to get perfectly dry, which may take fifteen minutes and perhaps two hours; but at any rate don't be in a hurry.

The next step is to render the picture transparent. For this you use preparation No. 2. Drop it around on the back of the picture, and then with your finger or some smooth instrument, like a paper-knife or spoon-bowl, spread the mixture evenly over the whole picture. Now set away again where there is no dust, and leave it until it has become transparent. This will take from half an hour to two days according to the quality of the paper. Thick engraving paper will sometimes become translucent in twenty minutes, while thin photograph paper may take forty-eight hours or more, and occasionally paper is found that will not become entirely transparent at all. As long as there are any white spots to be seen in the paper the work is not done. When completed the picture should be nearly, if not quite as plainly seen on the back as on the face.

After the transparency is made, wipe off the surplus mixture. A clean, smooth piece of glove kid is the best for this. Wipe smoothly and evenly and not too hard, in order not to leave any streaks.

Next take No. 3 varnish and give the back of the picture one smooth coating with the finger. Now if you choose to wait long enough, this varnish will dry hard; but there is no necessity for waiting for more than a few hours unless you choose. But you may proceed to get ready for the coloring. To do this you must first place narrow strips of thin cardboard, not more than a quarter of an inch wide, along the back of the picture, close to the edges. Then on this place the second glass. The object in using cardboard, you will understand, is to keep the glasses a trifle apart. After this is done, have ready strips of thin, tough paper, just wide enough to cover the edges and lap over perhaps a quarter of an inch on each side. Spread some of your paste on the strips and fasten your glasses together, and after this has dried, the photograph is ready for the colors. You must have good artist's brushes to do fine work. Be sure that the brush will come to a fine point when wet.

Now, of course, before you begin the work, you have provided yourself with an assortment of colors. Hold the picture up to a good light, back toward you, and lay on the colors. Paint the lips first with a stroke of carmine or vermilion. Be very careful in this part of the work, as an unskilful stroke may give the subject a wry mouth. Following is a list of the paints to be used on the other features:

**The Eyes.**—For blue eyes: Chinese blue or ultramarine blue with perhaps a small quantity of ivory black. Brown eyes: Vandyck brown. Black eyes: ivory black. Gray eyes: Vandyck brown and silver white, mixed to the right tint. After painting the iris, color the rest of the eyes with white, faintly tinged with yellow.

**The Complexion.**—Mix silver white, yellow ochre and a little red, or vermilion, silver white and Naples yellow, in proper proportions to give the tinge you desire. In children's faces put in a little vermilion. For dark complexions shade with Vandyck brown.

**The Hair.**—Blonde: Chrome yellow and burnt sienna; or Vandyck brown and yellow ochre. Brown: Vandyck brown and Naples yellow. Black: ivory black, tinted with silver white and ultramarine blue, according to shade wanted. Gray: silver white, Naples yellow, ivory black, and ultramarine blue.

Paint very carefully and do not allow the colors to run into one another. If you make a false stroke you can remove the paint with a rag dipped in turpentine. The brushes may also be cleaned with the same.

For gold jewelry use yellow ochre. For pearls and silver, silver white; for ribbons, flowers and backgrounds, use your own taste.

After the paint is dry, cut a piece of pasteboard to fit the back and fasten it on as the glasses were fastened together. Pictures of this kind look best in those oval velvet frames.

For painting a landscape, a group of houses, you will of course proceed in the same manner, varying the colors to suit circumstances.

To make a transparency for hanging in the window, choose your picture, make it transparent, and place the second glass on the back according to directions. Then bind the edges with the thin paper and afterward paste over this some handsome material; strips of bookbinders' cloth look very well. When you put this on, paste along the sides a piece of narrow ribbon or tape, allowing it to project out over the two upper corners in the form of two short loops through which a cord can be passed to hang it up by. Of course you cannot color a transparency, but you can select a colored picture if you choose.

Some do most of the painting directly on the back of the picture itself after it is made transparent, but if bright colors are used a softer effect is given by the paints being on the back of the second glass. When you are beginning the art, use pieces of common window glass and pictures that are of no value, to practice upon. If you should desire to color a steel engraving that you value, first try the corners to see whether the paper will become transparent, and if not you have not spoiled your picture. Other forms of decoration to which this may be applied, you will discover yourself as you proceed with the work.

The following list of paints will do the work described; a table for mixing the tints is also appended:

**The Colors.**—English vermilion, Chinese blue, emerald green, ivory black, silver white, Vandyck brown, yellow ochre, chrome yellow, rose pink. It is better also to have three or four sable brushes.

**Table for Mixing Tints.**—Buff: white, yellow and red. Chestnut: red, black and yellow. Dove: white, vermilion, blue and yellow. Drab: white, yellow, red and black. Fawn: white, red and yellow. Peach: white and vermilion. Purple: vermilion and blue. Pink: white and vermilion. Violet: red, blue and white. Rose: white and lake.

### FRET-SAW WORK.

ALL the tools absolutely necessary for this work are a fret-saw frame, some saws, and a fine brad-awl. In selecting your wood (walnut is the best), take care that it is of an even thickness and free from knots; for ordinary brackets and carte-de-visite frames one eighth of an inch is thick enough; if thinner wood be used, extra care must be taken to see that it has no cracks or imperfections. With strong gum fix on your pattern carefully, with the grain of the wood running lengthwise; then let it thoroughly dry: when it is quite dry you may begin to work by boring a hole in each of the white spaces in the pattern. Practice alone will teach you the best place to bore the holes so as to reduce the amount of sawing to a minimum. Next, screw the end of the saw to which the teeth point into the clutch nearest the handle of your saw-frame, and carefully push the saw through one of the holes in your piece of wood; then, pressing the handle of the frame against your chest and the top against the edge of the table, insert the loose end of the saw into the top clutch, and screw tight. If the saws are not stretched very tight they are liable to break. Now

place the wood flat on the edge of the table, keeping it steady by pressing the left hand flat upon it, and with the right hand saw carefully round the edge of the black pattern. It is better to begin with the inside spaces, and to leave the outside edge till the last. After taking out one piece, carefully loosen the top clutch and insert the saw in the next hole, screwing up tight as before. When the whole pattern is cut out lay it in water with the paper side down, and in a short time the paper will detach itself; and if this is carefully done, it will be fit to use a second time. Let your fret work dry in a press or under some heavy books to prevent warping, and when quite dry you can polish it in the following manner: With a linen rag lay on a good deal of boiled linseed oil, and rub in well; next, get a silver quarter and wrap it up in linen rag, and with this rub on French polish until the wood is sufficiently bright. A great many woods are suitable for this work, such as old oak, walnut, mahogany, sycamore, ebony, and teak, all of which make strong frames or brackets.

## Correspondence.

### HERALDIC OUTLINE DRAWINGS.

SIR: Can you inform me if there are any heraldic (lithographed) outlines published in the United States, and if so, where and by whom? Though the interest in heraldry and genealogy is steadily increasing in this country, little or nothing is done to remove the great ignorance that exists on both these subjects, and no means is used to encourage native heraldic taste. I noticed during the recent heraldic exhibition at Berlin, how much better informed the Germans were in these matters, and found that their knowledge was increased, and their taste cultivated by the sale of outline drawings of shield, lambrequin and crest wreath with motto scrolls, which could be purchased at a small price, and be colored (and escutcheon filled in) by the purchaser with his or her own arms. It struck me that if outlines of the fine, free, bold blazons of the Renaissance centuries were lithographed in sets, (like the outlines for flowers now in the market) with directions for coloring, they would find a large and ready sale in the United States. As a herald and a student of its kindred sciences for twenty-five years, I am shocked at the blunders and gross ignorance of the scientific rules of heraldry exhibited by our engravers of book plates and paper dies, and would be glad to see some means adopted for the education of all who propose to use coats armorial.

C. J. H., Portsmouth, N. H.

ANSWER.—No designs of the kind you speak of are published in this country. It is our intention soon, however, to furnish a set of heraldic outline drawings such as you mention, together with a series of elementary articles on the art of heraldry.

### PERMANENT COLORS.

EDWARD F., Boston.—In Muckley's "Handbook for Painters and Art Students," lately published in London, the author gives a list of stable and fugitive colors, based upon the results of actual experience. A prefatory letter from E. J. Poynter, R. A., to whom the work was submitted before publication, cordially indorses the statements of the author. The following list of colors, when properly manufactured, are as stable for water-color painting as for oil, excepting only flake white, which can be used in oil painting only:

Chinese white.  
Zinc white.  
Flake white (white lead).  
Aureolin.  
Lemon yellow.  
Yellow madder.  
Yellow ochre.  
Transparent gold ochre.  
Raw sienna.  
Burnt sienna.  
The orange cadmiuns.  
Orange vermilion.  
Naples yellow.  
Field's orange vermilion.  
Chinese vermilion.  
Vermilion.  
Scarlet vermilion.  
Extract of vermilion.  
Venetian red.  
Light red.  
Red ochre.  
Indian red.  
Madder carmine.  
Rose madder.

Mr. Muckley adds a supplementary list as follows, which though permanent, he considers unnecessary to the artist:

Blanc d'argent, or silver white.  
London and Nottingham white.  
Roman ochre.  
Brown ochre.  
Oxford ochre.  
Stone ochre.  
Di palito, or light yellow ochre.  
Cadmium red.  
New blue.  
Blue ochre.  
Scheele's green.  
Cobalt green.  
Olive oxide of chromium.  
Olive.  
Mars violet.  
Cobalt purple.  
Mars brown.  
Mixed citrine.  
Bistre.  
Bone brown.

Pink madder.  
Genuine ultramarine.  
Fictitious ultramarine.  
French ultramarine.  
Cobalt.  
Cerulean.  
Transparent green oxide of chromium.  
Opaque green oxide of chromium.  
Viridian.  
Terre verte.  
Purple madder.  
Gold purple Cassius.  
Rubens madder.  
Vandyck brown.  
Raw umber.  
Burnt umber.  
Brown madder.  
Rubens brown.  
Ultramarine ash.  
Blue black.  
Ivory black.

will be necessary. (3) Oil colors are put upon the wood as in ordinary oil painting. When finished, varnish with white spirit varnish as already described.

### PAINTING TEA ROSES.

SIR: Will you be kind enough to tell me how to set a palette to paint tea roses in oil colors on a black panel, either painted or japanned tin? I mean the colors and the combinations, both for lights and shadows.

THOMAS C., Phila., Pa.

ANSWER.—First sketch the roses on the panel, then lay on shadows made with raw umber and cadmium yellow light, the warmest parts to be touched with the merest suggestion of burnt sienna, and with rose madder. Half tones are grayish, composed of white, a little black, and yellow. High lights, white, and lemon yellow, enriched with a touch of cadmium yellow. Foliage, rather inclined to gray; made with zinobor green dark, mixed with a gray made with black, yellow, and white. Shadows, burnt sienna, cooled with blue near lights. Veining of leaves to be done with hair pencil with burnt sienna, if desired. When the painting is perfectly dry, retouch the work for the sake of getting a cleaner result.

### "TAPESTRY PAINTING" LEGITIMATE ART.

F. T. S., of Baltimore, takes us to task for recommending the practise of tapestry painting, which he says is "an imitation and a sham, and therefore to be consistent you ought to condemn it." We confess that we were, at first, inclined to take the view of our correspondent, and hesitated to commend the new art. A candid consideration of its claims, however, satisfies us that it would be unreasonable to condemn an imitation which, as in this case, is superior to the thing imitated. Old tapestry has a charm in association and, frequently, beauty of tone which make it much esteemed as artistic "property," and from this point of view "tapestry painting" is doubtless a poor substitute for it. But considered artistically the artist's own work on the white woven tapestry if it is meritorious, must be better than the imperfect mechanical copy of it that can be produced by the weaver with his threads. If our correspondent means that painting tapestry in imitation of the woven picture is to be condemned, we quite agree with him; but we see no reason why tapestry painting—i. e., transparent water-color painting on canvas—should not be practised for decorative purposes and the painted fabric be used freely for hangings in our houses, if the work is good. If the painting is bad, it is, of course, as objectionable as any other bad painting, and as equally unsuited for a permanent place in the home.

### COLOR COMBINATIONS FOR EMBROIDERY.

PENELOPE, Newark, N. J.—Probably the following combinations of various colors in materials and wools suited for curtains, portières, or furniture cushions will enable you to make the selection you desire:

A bold outline pattern worked in long chain-stitches in varied tones of crewels, from deep dull red to the most delicate yellow-pink, upon serge or cloth of a middle tone of the chosen shades of red, would look delightfully calm, warm and rich. For a greater contrast, use the same dull red crimson ground, with the pattern worked in darker and lighter shades of blue, chosen most carefully to avoid brightness, but to gain fullness and softness of color. If a material in quiet green be selected, it may be decorated with dull gold color shaded here and there with deep orange. On yellow-green embroider with sage-greens, and delicate pale blue and faint pink flowers; on blue in shades of deep red gradually fading to a yellow tint. The combination of proper blues and reds has a fine effect, and is suited to large patterns and fine rooms. Heavy patterns worked upon holland, cut out and sewn on serge and cloth, with an edging of flossile or twisted silk, make decorations suitable for portières. For lighter curtains, bold but delicate outline patterns, simply run closely on soft white or yellowish muslin, look lovely; so do Tussore silk with chain-stitch work in salmon-colored pink, and Bolton sheeting or twill with green sprays and yellow flowers. Materials with no definite color allow of a combination of more numerous tints for embroidery. Curtains of Tussore, enriched by a border of two shades of delicate yellowish green, and flowers of many tones of yellow alternating with flowers of plum-colored purple—a charming tint for a light ground—suggest beauty.

### PAINTING IN WATER-COLORS.

AQUARELLE, Chicago.—Even if the space were at our command to answer each question you put, it would be impossible to give you in writing adequate instruction. The "points" you suggest are only to be had by actual experience, although the following rules formulated by Mr. Hamerton, founded upon the experience of the best water-colorists, will be found invaluable:

1. Form is always to be sacrificed to color when both cannot be got in the time.
2. If the color is right in paleness or depth, the general result will of necessity include sound relations of light and shade, but these in their turn are more important, in brush sketching, than form.
3. Truth of detail is always, in a case of necessity, to be sacrificed to truth of mass. A blot, in right relations of tone and color to the rest of the work, is better than a number of correct details out of tune.
4. Freshness is a greater virtue in a sketch than strict accuracy either of form, light and shade, or color. A labored sketch is a spoiled sketch.
5. Inequality of work is not an evil in sketches. They may be detailed in one place, and in broad formless masses elsewhere, without inconvenience.
6. All executive defects, which are simply the result of speed, and not of ignorance, are perfectly admissible in sketches. No intelligent critic requires an artist to put those perfections into them which cost much time and labor.

### VELLUM FOR CRAYON DRAWING.

PORTECRAYON, New York.—For crayon work, vellum is an admirable material. It is firm, and the surface does not become coarse by being rubbed. It receives color very agreeably, and retains it satisfactorily. This substance, with the smooth surface which characterizes it, as it is usually purchased, is excellent for drawing on. It has what artists call a "tooth," although apparently quite smooth, upon which chalk, or even black-lead pencil works with good effect. In its smooth, or unprepared state, it is not fitted for crayon, although it may be tinted with chalk, and upon it may be drawn the most delicate lines and hatchings. (2) In the selection of the vellum, some care must be exercised, in order to procure a skin entirely free from blemish, and as uniform in substance throughout as possible. When prepared for use, the general texture and surface will be so susceptible, that it will at once show any defect. Vellum is frequently of unequal thickness; if any thin parts occur toward the centre, it would be well to avoid placing on such a part any very prominent feature of the picture; it were better, if possible, to model the face so as to avoid this part of the skin. (3) In order to prepare a surface for the crayon, the skin must be fixed by a few nails to a perfectly smooth board or table. The reason why the board or table should be perfectly smooth is, that any inequality of surface must tell upon the surface of the skin. Any indentation will cause the vellum to be stretched, or left imperfectly rubbed up in that part; any, even minute, elevation rising above the general plane of the board, may cause it to be cut through.

### PAINTING UPON WHITE WOOD.

ASTRA, Norwich, Conn.—(1) It is best to buy the white wood ready prepared; for it must be very well planed, and thoroughly seasoned to prevent its warping. The wood must be sized before you begin to work on it. The size prevents the color from becoming absorbed into the wood, and therefore not standing out, and fixes the colors and prevents them running when varnished. (2) Size for water-color painting with gelatine or isinglass dissolved in a little warm water. For oil colors use the ordinary glue size sold at the paint stores, dissolve it over the fire, strain through muslin, and use while hot. Both water colors and oils are used upon white wood, but the latter have the richer effect. When using water-color transfer the outline of the design to wood to prevent any erasures or dirty marks on the white surface, and mix the colors with Chinese white as in ordinary flower or fan painting; but do not attempt much shading, as the cleanness of color is one of the beauties of the work that is quickly destroyed by overloading. When finished, fill a camel's hair brush with the gelatine, and carefully cover the design with the size, cleaning the brush repeatedly, and not allowing any color to be transferred. Allow this to dry thoroughly, then varnish with the best white spirit varnish in a warm room free from draughts. Two coats of varnish

## COLORS FOR A PARLOR AND DINING-ROOM.

SIR: I should like some suggestions as to colors for the decoration of a parlor and dining-room with a south-east light. The parlor is finished, including the mantel, in curly maple wood; the dining-room opening from the parlor has an oak floor, with mantel, doors and casings of cherry with oak panels.

F. A. E., Minneapolis, Minn.

ANSWER.—In the parlor make the ceiling a light shade of "robin's egg" blue; cornice a dull shade of greenish-brown with cove (if there is one) in dull peacock-blue; walls to be covered with a paper of bluish sage-green tone; no frieze; one-and-one-half inch ebonized strip under the cornice; picture-moulding three inches wide two feet from the bottom of the cornice on the wall face. In the dining-room make the ceiling a dark shade of greenish old-gold; cornice black with cove (if any) in deep tawny red; walls papered in an olive-green tone without gold; no frieze; picture-rod or moulding as in the parlor.

## SUGGESTIONS FOR A TIMBER CEILING.

SIR: May I beg you to give me the name of some book or magazine in which I can find drawings of open timber ceilings? I am building a house in Florida, supposedly in the Queen Anne style. It is not difficult to get drawings for exteriors, and, thanks to THE ART AMATEUR, I have also been able to impress pictorially, on the local architects I am forced to employ—many points I should certainly not have been competent to give them in writing. The main feature of the first floor is an immense hall 42 x 36 feet, and my struggles to get an open timber ceiling which shall neither look like the trestle work of a suspension bridge nor yet resemble pastry work in flimsiness, have certainly been pathetic.

H. H. A., Continental Hotel, Phila.

ANSWER.—We know of no books treating especially of open timber roofs, or rather ceilings for domestic architecture. There are, however, some examples shown in almost all works, on art interiors. For your hall we should say the best treatment would be to divide the surface into panels of three feet square or such dimensions thereabouts as will best conform to the surface under consideration. The spaces between the beams can be ceiled with a three-inch tongued and grooved yellow pine boarding, smooth planed and shellacked, but without stain. The timbers dividing these panels may be stop chamfered on angles and stained a rich deep brown, similar to old oak, the chamfers being painted Indian-red without gloss. The dividing timbers for a hall of the size given should be about six inches thick and show nine inches in depth.

## HINTS FOR HALL FURNISHING.

SIR: I am particularly anxious to know how to furnish my hall, not as regards painting and papering, but as to furnishing, and ornamenting the walls. The hallways of our city houses, as a rule, are uninteresting and present a cold appearance, notwithstanding rich painting, a handsome hall-stand, a chair, and a few engravings with which most of them are furnished.

CONSTANT READER, New York.

ANSWER.—Portières of some heavy material not too sombre in color, hung over doorways opening into a hall aid much in furnishing this part of the house, as do also bright colored Oriental rugs at the foot of the stairs and at the doors. Engravings should be omitted and a few cheerful water-colors substituted. Much also depends on an artistic gas fixture, and it should be supplied (if not in the form of a lantern,) with some of the soft tinted French globes of fanciful shapes which can be procured now at all the best gas-fixture stores. A pair of brass candle sconces will also help to fill the wall surface in a pleasing manner. The usual hall-stand can be dispensed with, or at least placed under the stairs or in some secluded place, and a high vase of Japanese faience supplied to receive umbrellas and canes.

## A REQUEST FROM SCOTLAND.

SIR: I would like a good design for wooden covers—carved—for THE ART AMATEUR. I am not quite satisfied with those I cut for my last volume. Could you induce some of your art contributors, say Camille Piton or some one of the Cincinnati School, to give your subscribers some suggestive motive on which to work, or, better still, to give us, right off, a design we could at once apply?

Roselea Cottage, Bishopbriggs, Glasgow, Scotland.

## MODERN SIGNATURES ON "OLD MASTERS."

PRE-RAPHAELITE, Boston.—Signatures and monograms are no evidence of authenticity of "old masters." Some of the greatest artists never or rarely signed their works. The signature or monogram, at all events, can be of no real value, unless it is old and at the same time coupled with other general marks of originality. Fortunately this matter may be absolutely determined. A careful examination under a magnifying glass is usually enough to determine the fact. If this test is insufficient apply a little spirits of lime or turpentine which will soon wash out the signature if it is modern. If it be of the same date as the painting, it will be incorporated in the substance itself, and therefore ineffaceable by such an application.

## LEATHER PAPERS.

B. T., Brooklyn.—The leather papers with gold backgrounds are too rich for such a small room. In any case we would hardly recommend the covering of the entire walls with them. For the dado space in a roomy apartment, especially for a dining-room, or a library they are often employed with capital effect. Yandell, & Co., East Eighteenth Street, New York, and C. H. George, Broadway, New York, make a specialty of leather papers.

## SUNDRY QUERIES ANSWERED.

B., New York.—The total amount realized from the Gifford sale was \$42,200.

C. P., Troy, N. Y.—There were four painters of the name of Holbein, and all of the same family. Hans, called the elder, was born at Augsburg about 1450.

F. T., Boston.—In the early days of the English stage, painted scenes were not displayed before the audience. Inigo Jones was the first who introduced appropriate decorations of the kind in England. But the great reformer of the stage in this particular was John Rich, who spared no expense in the decoration of Covent Garden, while it was under his management, in the early part of the last century.

SUTRO, Santa Barbara, Cal.—Pastel drawings mounted upon canvas may be treated in the same way for fixing, as those on paper, if the canvas has been prepared with starch. The fixing liquid will be applied at the back, with a brush, but with a little more strength than if the application were made to paper, in order that the solution may penetrate the canvas and paper thoroughly.

MAJOLICA, New York.—In your neighborhood, at the corner of Twelfth street and Fourth avenue is Ulrich's, where you can buy what is known as "liquid burnishing gold," sold in little phials at a dollar each. This is the best preparation made for amateur china decorators. It looks brown when used, but in the firing it becomes a bright gold.

A. P. A., Elizabeth, N. J.—What you call "Sydertype" we believe is nothing but painting upon terra cotta with the ordinary colors and with turpentine as a medium.

STUDENT, Springfield, Mass.—The "chalkiness" in the carnations of your portrait may be due to a deficiency of ochre or burnt sienna in your mixture for flesh.

B. P. T., Fort Scott, Kas.—"Pastiche" is the name the French give to an imitation of some good painting passed off as an original.

M. R., Washington, D. C., wishes to know whether in painting on velvet, it is better to use "velvet having a long nap, or velvet having a short nap." The shorter the nap and the thicker the pile the better.

W. T., Washington, D. C.—Whatever is delicate and soft the Italians call "morbido." In painting they use the term "morbidezza" to express that richness and softness of color which appears in the best imitations of beautiful nature, as in the flesh tints of women and children.

## New Publications.

## LITERARY NOTES.

MR. BOUTON among his latest importations has a particularly fine set of proofs of Turner's Liber Studiorum, very nearly equal to the few first sets from the original plates. It would be difficult to find a better example of the delicacy and accuracy of some of the new photographic processes than is furnished by these reproductions. The distinction between the firm etched line and the softness of the mezzotint in the originals is, if anything, only too well preserved; but, on the other hand, there are passages, where by some lucky accident the camera, though copying from the plates, has reproduced effects which are to be found in Turner's own drawings for the series, but were lost in the engravings. Perhaps this is the result of design and not of accident. If so, whoever superintended this piece of work will yet become known to fame. Altogether, lovers of Turner's work would do wisely to accept this as the best edition of the Liber Studiorum that they are likely to get.

ILLUMINATED holiday books for young people are no longer a novelty, but it is a new and happy idea to furnish such works for the old folks. The first we have seen of this new sort is "Grandma's Garden" (J. R. Osgood & Co.), which is an attractive little morsel of a book, "suggested and arranged" by Kate Sanborn, and illustrated by Walter Satterlee. It is only a handful of leaves printed in a fine brown ink, with initials and ornaments in delicate red, the whole tied up with a yellow cord of tasselled silk between two covers. On the first of these grandma herself walks through her garden with a bunch of tulips in her hand, while on the other lies an old-fashioned "nosegay" surrounded by the scattered autographs of Rose Terry Cooke, Lucy Larcom, Marion Harland, and other contributors to the well-chosen medley of poetry and prose printed within. The only thing wanting is a complementary volume, "Grandpa's Farm," in similar style.

A CURIOUS little pamphlet, with a big title is before us. It is called "The Analogy between Sound and Color, and The Art of the Future." The author is the late Guert J. Finn, of Cleveland. According to The Leader of that city, "abroad he enjoyed a reputation as a master colorist, and at home he was comparatively unknown." Probably, we have all heard of the blind man who thought that the color of scarlet must be like the sound of a trumpet, but few of us will be prepared to find the analogy logically carried out in all its varied details as it seems to be in this little treatise. The pamphlet has a quaint paper cover and is oddly printed in olive green. Mr. Finn did all the work on it himself, even to setting the type. It is now sold for the benefit of the heirs by Mr. Ryder, No. 239 Superior Street, Cleveland, O.

The catalogue of new, recent and standard fine art publications just issued by J. W. Bouton, 706 Broadway, is more than usually complete and descriptive. The reader would do well to send for it and keep it for reference.

THE CLEVERDALE MYSTERY, OR THE MACHINE AND ITS WHEELS (Fords, Howard & Hulbert) is a country editor's novel, designed to illustrate the ruinous effect of political ambition in the rural regions of the Empire State. It is delightfully impartial as regards the two leading parties, for the characters might belong to either of them, and it is equally so as to the machine and its opponents, the "bolting" candidate becoming a lunatic, and the "boss" being driven to social ruin and the verge of suicide. The book has a comfortable matrimonial ending, and politically considered it is decidedly interesting, though the impression it leaves is gloomy and pessimistic. Perhaps its author, W. A. Wilkins, of The Whitehall Times, will console us soon with a companion romance, depicting an ideally perfect political system, in which bribes, bolts, and bosses shall be alike unknown.

AMONG books that deserve a place in every library are WIT AND WISDOM OF DON QUIXOTE (Roberts Brothers) which gives in attractive form the quintessence of Cervantes' great work, and BULFINCH'S AGE OF FABLE (S. W. Tilton & Co.) carefully revised by E. E. Hale and creditably illustrated.

A MODERN INSTANCE. By W. D. HOWELLS. Boston: J. R. Osgood & Co. In this admirable story Howells has displayed all of Zola's good qualities and none of his bad ones. Nothing more realistic, nothing more genuinely American, has ever been written. It has the flavor and the sad reality of Balzac's best romances. What the author of Eugenie Grandet did for France in the first half of the nineteenth century Howells has begun to do for America in the latter half. This story ranks him unquestionably at the head of living American novelists, and a few more works of equal merit will place him beside Hawthorne and Cooper.

## BOOKS RECEIVED.

THE STORY OF SIEGFRIED. By JAMES BALDWIN. Illustrated by HOWARD PYLE. New York: Charles Scribner's Sons.

HELEN OF TROY. By A. LANG. New York: Charles Scribner's Sons.

COLLEGE CUTS. New York: White & Stokes.

MISS LEIGHTON'S PERPLEXITIES. By ALICE C. HALL. New York: Fords, Howard & Hulbert.

UNDER GREEN APPLE BOUGHS. By HELEN CAMPBELL. New York: Fords, Howard & Hulbert.

ELFIN LAND. Designed by WALTER SATTERLEE. Poems by JOSEPHINE POLLARD. New York: Geo. W. Harlan & Co.

CHRISTMAS RHYMES AND NEW YEAR'S CHIMES. By MARY D. BRINE. New York: Geo. W. Harlan & Co.

THE Salmagundi Club will open its fifth annual show at the National Academy of Design on Saturday evening, December 2d, and close on Friday evening, December 22d. The 25th of November is the date on which works will be taken at the Academy, earlier or later than this day none will be received.

Charcoals, crayons, india-inks, pen-and-inks, sepias, etchings, black and white oils, drawings on the block, pencil drawings, proofs of engravings are included in the work acceptable. The commission on etchings will be 20 and on other works 15 per cent. A mat or frame not exceeding 4 inches, and flat frames are advisable.

## TREATMENT OF THE SUPPLEMENT DESIGNS.

Plate CCXIII. is a collection of designs for borders and medallions, the latter copied from German sixteenth century niello-work. This plate and Plate CCXVI. will be found of special value to industrial art decorators.

Plate CCXIV. is a group of monogram designs, useful both for embroidery and painting.

Plate CCXV. is a guipure lace design, Flemish work of the sixteenth century. It is a very pleasing though intricate pattern, and will furnish useful suggestions to the embroiderer as well as to the lace-maker.

Plate CCXVI. presents a number of Egyptian and classic fret ornaments taken from the best originals.

Plate CCXVII. is a design for a plaque or panel—"Lilac." The directions for painting it in oil colors are as follows: If a background is desired for purple lilac, mix indigo, raw umber, a little lemon yellow and white. As the light in the design comes from the right, let the darker part of the background be on that side. Having sketched the flower and leaves with a pencil, begin in the left hand corner with the lightest tints of the background color. Take a good sized brush (a bristle brush will answer) for the first coat of color. Make the strokes short and slanting. Do not work close to the flower outline, but leave a quarter of an inch. If you do this, you can in the first painting lay in the whole. Approaching the top of the flower, make the ground darker on each side, increasing in depth all the way down the right side, and lightening it again between the leaves and below. For the purple of the flower, use mauve lake (Devoe's American colors) and white. If this lake is not to be obtained, use permanent blue, rose madder, and white. Paint the whole design with a faint tint of purple, and with a fine sable brush draw the background color carefully to the lilac tint. Then paint in the leaves, using zinober green No. 2, Indian yellow, and indigo. Paint the underside of the leaf which is turned over with the same colors, adding white. The outside of the leaf, to the right, paint in a bright shade with zinober and a little yellow. Paint the two stems green until they unite; below, use white, raw umber, and brown madder, or carmine over the umber. If you wish to paint the flower white, use white, lemon yellow, zinober green No. 1, and black. Proceed the same as with the purple, using, however, more yellow in the background. In the second painting, work over the background as before, with a sable brush, define the separate flowers and buds with a shade of lilac darker than that already painted, and shade up carefully. In the centre of the more prominent flowers, paint a fine point of lemon yellow. Do not let the central line of the leaf be too pronounced. Finish the leaves with the same colors as in the first painting. The lilac may be painted in mineral colors, as follows: A water green or celadon background would be harmonious, the flower being lilac in color. Having drawn the design with India ink and a camel's hair brush, proceed by laying in the background with a large brush, dabbing with a bag made of a soft piece of cotton covered with chamois skin. If desired, the background can be painted and dried, the design then being pencilled, and the background carefully wiped out where the design runs over it. For the purple of the flower, use light violet of gold (Lacroix colors) and a little English rose (Hancock colors) or light carmine (Lacroix). Paint the whole flower with the lightest tint desired. If not perfectly smooth in the high lights, use a brush dabbler to equalize the color. Proceed with the leaves, using grass green (Lacroix), shading with dark brown and green No. 7. The turned over leaf paint in dark green No. 7, and mixing yellow (Lacroix). For the lower stem use brown No. 4 or No. 17, with grass green. When the paint is quite dry, define the flowers as in the oil study, with darker shades of purple compounded of the colors already named, adding for those in the background, ultramarine. If the flower is desired in white, leave the china for the high lights, shading with pearl gray, adding to it, for the darkest shade, apple green, black, and yellow, all Lacroix colors. For the white lilac, any background can be used.

Plate CCXVIII. is a design for two tiles or a panel, contributed to THE ART AMATEUR by Isabelle B. S. Nichols. In painting it on tiles in china colors put in a background of blue azure, working from a light tone at the bottom of lower tile, to a deep, rich tone at the top of the upper one. Make the boughs brown-green shaded with sepia and red-brown; foliage rose-leaf green, warmed in parts with carmine for autumnal tints; backs of the leaves and those in the distance, washed with blue-green and deepened with brown-green; pears, tinted first with apple-green, then glazed with chestnut or Vandyck-brown, and shadows put in with deep red-brown. In painting the design in oil colors, on a panel, sketch it and then lay on the background, commencing the medium tint with burnt sienna, shading with black toward the bottom and lightening with yellow ochre toward the top; make the boughs greenish-gray (zinober-green medium, black, white and yellow), and shade with burnt sienna; foliage zinober-green medium shaded with ultramarine-blue and burnt sienna; pears, zinober-green mixed with yellow and white, for half tint, shaded with zinober-green dark, and burnt umber; high light touched with white, yellow and a little black; the shadows must be painted in first.

Plate CCXIX. is a design for a plaque or panel—"Honeysuckle." It may be painted as follows in oil colors: A good background for this flower can be made with burnt sienna, Prussian or Antwerp blue and white. Observe the same rules as are given for the lilac background (Plate CCXVII.) After sketching the design distinctly with a pencil, paint the open parts of the flower with geranium lake (Devoe's colors) and white, or with rose madder, a little vermilion and white. [Geranium lake is a very beautiful color for high lights on red flowers not found in other collections.] For the buds use rose madder, crimson lake, Indian yellow, and geranium lake. Shade the trumpet part to the stem with crimson lake, after a first coat of Indian yellow. Shade the stem also with crimson lake after painting with zinober green and white. For the stamens of the flower use white and cadmium, or Indian yellow. Paint the green leaves with zinober No. 1 and No. 2, shaded with raw umber, indigo, and Indian yellow. Bristle brushes are to be preferred for the first coat of the background; for the last coat use a sable brush and sable brushes for the flowers. To paint the honeysuckle in mineral colors, proceed as follows: Having drawn the design, lay in a background of pearl gray, adding ultramarine, black, and mixing yellow, for the lower part. By beginning at the top to dab, the darker hue is easily blended and kept at the bottom. For the open parts of the flower, take carmine No. 2, shading toward the centre with crimson lake. Paint the buds with yellow ochre, carmine No. 2, shading toward the stem with crimson lake. Touch up some of the buds with apple green. When dry scratch off the paint where the stamens are, and paint them with mixing yellow, lining on the lower side with brown No. 4 or No. 17. Paint the stem with grass green, shading with crimson lake and dark brown. The leaves paint with grass green, brown No. 4 or No. 17, and dark green No. 7.

Plate CCXX. is a South Kensington design—"Myrtles"—the first of a series of panels for a fourfold screen, illustrated in miniature, with suggestions for working, on page 129.